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ABSTRACT

This document is an edited version of testimony presented to a special hearing on the role of arts education in education reform. A special committee of eight state legislators assembled to hear testimony from 12 organizations, including the National Endowment for the Arts and the U.S. Department of Education, the Council for Chief State School Officers, and the National Assembly of State Arts Agencies. The selected participants were divided into four panels--federal law and resources, the role of national arts organizations in supporting the national goals, the relationship between the arts and educational achievement, and the contributions of arts disciplines to educational reform. Testimonies include the following: (1) "The Role of the Arts in Goals 2000" (Sarah Howes, U.S. Department of Education); (2) "Partnerships in Education" (Scott Sanders, National Endowment for the Arts); (3) "State Arts Agencies as Catalysts for Reform" (Jonathan Katz, National Assembly of State Arts Agencies); (4) "Community Reform Efforts" (Robert L. Lynch, National Assembly of Local Arts Agencies); (5) "Building Collaboration Through Arts Alliances" (Nadine Saitlin, Kennedy Center Alliance for Arts Education Network); (6) "One Ticket, One Child, Endless Possibilities" (Karen Evans, American Arts Alliance); (7) "One Student's Story" (Omar Arnold, Banneker Senior High School); (8) "The Role of the State Department of Education" (Alan D. Morgan, Council of Chief State School Officers); (9) "School Boards and Education Reform" (Jeremiah Floyd, National School Boards Association); (10) "Visual Arts and Goals 2000" (Thomas A. Hatfield, National Art Education Association); (11) "Music Education in the Schools" (Carolynn A. Lindeman, Music Educators National Conference); (12) "Dance Education: Another Avenue for Learning" (Rebecca Hutton, National Dance Association); and (13) "Theater in Educational Reform" (Barbara Salisbury Wills, American Alliance for Theatre and Education). The appendix contains contacts for further information. (LMI)

# TRANSFORMING EDUCATION

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# Transforming Education Through the Arts

## Proceedings of a Special Hearing on Arts and Education Reform in the States

**Washington, D.C.**
**January 12 - 14, 1995**

Edited by

Laura Loyacono

National Conference of State Legislatures
William T. Pound, Executive Director

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Denver, CO 80202

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April 1995

The National Conference of State Legislatures serves the legislators and staffs of the nation's 50 states, its commonwealths and territories.

NCSL was created in January 1975 from the merger of three organizations that served or represented state legislatures. NCSL is a bipartisan organization with three objectives:

- To improve the quality and effectiveness of state legislatures,
- To foster interstate communication and cooperation,
- To ensure states a strong, cohesive voice in the federal system.

The Conference has offices in Denver, Colorado, and Washington, D.C.

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# PREFACE AND ACKNOWLEDGMENTS

This document is an edited version of testimony presented to a special hearing on the role of arts education in education reform convened by the National Conference of State Legislatures. The hearing was convened on January 12, 1995, in Washington, D.C., concurrent with the Getty Center for Education in the Arts' fifth national invitational conference, Beyond the Three Rs: Transforming Education with the Arts. A special committee of eight state legislators assembled to hear and respond to testimony submitted by 12 national organizations. These legislators have been appointed by their legislative leadership to serve on either the NCSL Arts, Tourism and Cultural Resources or the NCSL Education Committee, and each has a personal interest in education reform issues. The legislators were

Representative Afton Bradshaw, Utah
Representative Matt Dunne, Vermont
Representative Doug Jones, Idaho
Representative Cisco McSorley, New Mexico
Representative Val Ogden, Washington
Representative JoAnn Pottorff, Kansas
Senator Penny Williams, Oklahoma

Organizations were selected to give testimony based on their ability to address a specific aspect of arts education policy. Each organization submitted written testimony for the record, which was edited and compiled by NCSL. Participants were divided into four panels:

Panel 1: Federal Law and Resources
Panel 2: The Role of National Arts Organizations in Supporting the National Goals
Panel 3: The Relationship Between the Arts and Educational Achievement
Panel 4: The Contributions of Arts Disciplines to Reform

The National Conference of State Legislators thanks the Getty Center for Education in the Arts, an operating program of the J. Paul Getty Trust, for its support. Special thanks to Val Marmillion and the staff of Pacific Visions for their assistance in developing this project and for managing the logistics of the hearing. Last but not least, thanks go to NCSL staff Mandy Rafool for handling the logistics for the hearing; Karen Fisher, who served as copy editor; and Glenda Riebeling, who provided staff support to the project and was responsible for the copy design and layout.

# PANEL 1: FEDERAL LAW AND RESOURCES

**Sarah Howes, Special Assistant, Goals 2000 Community Project**
**U.S. Department of Education**
**Washington, D.C.**

**Scott Sanders, Deputy Chairman for Partnership**
**National Endowment for the Arts**
**Washington, D.C.**

## The Role of the Arts in Goals 2000

*By*
***Sarah Howes, Special Assistant, Goals 2000 Community Project, U.S. Department of Education***

It is important to note up front that we see the agenda of arts education as the same as that of education in general: higher academic achievement by all students, safe schools, the combination of basic and advanced skills taught to high standards, transition from school to work, and connections with parents and the community, among others. Secretary Riley has repeatedly noted that, "the arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s--creativity, perseverance, a sense of standards, and, above all, a striving for excellence." When we remember that the original meaning of the term "to educate" includes both "to lead forth" and "to draw out," we can see that the arts have a key role to play in high quality education because the arts are both a body of knowledge for students to be "led to" and they are also a means to "draw out" every child. By mixing knowledge with understanding, the arts help students transform information into wisdom.

The intent of the Goals 2000 Act is to support the efforts of states and communities as they rethink and improve education. What should our students know and be able to do? How can we strengthen teaching, the curriculum and student assessments to ensure that all students learn those skills and information? How can home and community resources be better included as partners in student achievement? If education is being rethought and oftentimes rebuilt, it can be rethought and rebuilt with the arts as an integral component of a quality education rather than as a separate element that can be added on or lopped off. That is the message sent by the addition of "the arts" as a core subject area in the National Education Goals via the Goals 2000: Educate America Act.

The biggest connection between the arts and the Goals 2000 Act is the concern for including all students in greater levels of academic achievement. We all know that people learn in different ways and contribute their unique perspectives through different talents. It is simply unacceptable to leave any student behind these days. For some students the arts present a first, and perhaps only, opportunity for learning and for all students the arts offer a chance to learn more and to learn better.

One elementary school in Milwaukee restructured its school day, taking ten minutes from each period to create a new period for daily study in the arts. Despite the decreased class time in other subjects, Iowa basic test scores went up for students in all subjects, a gain their teachers ascribed to the increased engagement in the process of learning the students got from their study in the arts.

## Overall Improvements in Schools

The arts address not only student achievement but a related topic: school safety. If students are hopeful about their future based on excitement about learning and actual achievement, they have better things to do than to find their identity through gangs or drugs or violent behavior. Arts-based schools, even those without select populations, repeatedly boast some of the highest attendance and graduation rates in their communities and some of the lowest numbers of disciplinary action.

Marcia Neel, Disney's Performing Arts Teacher of the Year in 1992, told me a story involving some of the unexpected benefits her school's music program provided one young man in particular. He told her he'd been absent from school 80 days during his sophomore year when he signed up to begin choir with her his junior year. He missed only two days of school that year. In addition, a family rift was healed when his grandmother, who had been out of touch with his mother, saw him perform in the televised Disney awards show and called his mother to exclaim with pride about her grandson's performance. The rift was mended and the family celebrated the holidays together for the first time in years. The student is now in his senior year and not only performs with the general choir but auditioned for and was accepted to one of the school's select choral ensembles. Other stories of college scholarships and family pride based on student achievement abound from this one teacher's experience. We can only imagine all the students and parents who are reached through the arts across this country every day. And we are left to imagine all the students and parents who are not reached because of a lack of the arts every day.

School improvement efforts must logically connect with the world the students must enter after secondary education, whether that's the workplace or higher education. We hear increasingly from the business world that adequate preparation for the new "information age" workplace must include new skills in communication, teamwork, self-discipline, analytical thinking, creative problem-solving and follow-through. Participants in the arts develop all those skills as well as learn how to deliver a product, something they absolutely must do in the world of work.

## Leadership Skills and the Arts

There is another aspect to a meaningful education in the arts besides student achievement, school safety and attendance, family involvement and work force preparation which might be of particular concern to you as leaders in your communities and states: that is the development of leadership skills through participation in the arts. Every time a student commits a vision to paper or steps forward to perform a role, he or she is living the difference between passivity and activism. It is an act of empowerment. It is an experience every child should have over and over again until such empowerment becomes routine. Fortified with such leadership experience, they will be prepared for and excited about participating in life's great challenges because all students must, at least, become leaders of their own lives.

Some of life's great challenges for all of us include working toward fulfillment of the National Education Goals. That is why the U.S. Department of Education cooperated with the initiative of the National Endowment for the Arts to coordinate arts, arts education, general education, business, parent and philanthropic organizations to include the arts in school improvement efforts.

We at the U.S. Department of Education thank you for the hard work you do in your respective states to make education a meaningful and challenging experience for all of our children. We believe that as state legislators you will find arts agencies, arts advocacy groups, and professional arts teaching organizations to be resourceful partners for your work in education at the state and local levels. We are pleased, at the department, to be working with the states in a new more balanced partnership through the Goals 2000: Educate America Act. It is a demanding yet altogether worthwhile endeavor to combine ideas and resources on behalf of our children's achievements and their contributions to our nation's future.

## Partnerships in Education

***By Scott Sanders, Deputy Chairman for Partnership, National Endowment for the Arts***

On behalf of the National Endowment for the Arts, I want to thank you for holding this hearing on the role of the arts in Goals 2000--a topic which we at the National Endowment for the Arts consider to be very important.

I appreciate the opportunity to appear before you today, to brief you on a number of initiatives which the Arts Endowment has developed which relate directly to Goals 2000.

Before assuming my position with the National Endowment for the Arts, I served for 13 years as the executive director of the South Carolina Arts Commission. During that time, I had the wonderful opportunity of working closely with Education Secretary Riley when he was governor of our state. So I have experienced, first-hand, his commitment to the arts and the role which the arts can play in education reform.

So it is indeed a pleasure to work now at the national level with both our chair, Jane Alexander, who considers arts education to be one of the endowment's top priorities, and in partnership with Secretary Riley. We want to ensure that the arts become an integral part of the Goals 2000 education reform plans in each state and local school district.

As Sarah Howes has outlined for you, Goals 2000 offers a unique and unprecedented opportunity:

- for the arts to be included in the basic curriculum in all schools;
- for the arts to help educators make teaching and learning more creative and exciting;
- for the arts to help students achieve high standards across the curriculum; and
- for artists and arts organizations to help connect communities to the schools in a meaningful way.

The endowment is working closely with the Department of Education on a number of projects to assist states and local school districts in building the arts into their education reform plans.

## The National Arts Education Action Partnership

With the passage of the Goals 2000: Educate America Act, the National Endowment for the Arts, in partnership with the U.S. Department of Education, convened over 100 national organizations representing the arts, education, arts education, higher education, arts organizations, museums, businesses, foundations, and other federal agencies.

These organizations have worked together over the last seven months to develop a plan for collaboration on the national level. Their goal is to ensure that the arts are integral to state and local Goals 2000 education reform initiatives.

We are pleased that NCSL, very ably represented by Laura Loyacono, was one of the participating organizations in this Goals 2000 Arts Education Action Planning Process.

The recommendations of these 100 plus organizations are contained in two documents released earlier this week. I am happy to share them with you today.

First is a planning report *The Arts and Education: Partners in Achieving Our National Education Goals*. It outlines how the arts can help achieve each of the eight National Education Goals, and it articulates why the arts must be central to successful education reform efforts.

The primary audience for this report are each state's Goals 2000 planning team, the state departments of education, and state arts agencies. It is also being sent to other state level education and arts organizations, and of course to all of the national organizations which participated in the report's development.

In addition, a companion advocacy brochure is being distributed to educators and arts education advocates across the country.

The planning report identifies a number of national actions that the participating organizations need to work on together. The report also recommends the establishment of an ongoing national partnership among these organizations to assist the state and local reform efforts while Goals 2000 is being implemented.

Based on that recommendation, the endowment and the Department of Education have agreed to support, for the next three years, the establishment of the Goals 2000 National Arts Education Action Partnership. Through this partnership, the 100 plus national organizations involved in the planning process will continue to work together to coordinate their efforts to help state and local education reform initiatives include the arts as part of the basic curriculum.

The partnership will hire an executive director who will coordinate its work in

- providing technical assistance to state planning teams;
- sharing information through ArtsEdge--the arts education information network;

- monitoring progress each state is making in including the arts in their Goals 2000 reform efforts;
- developing national advocacy initiatives;
- advocating for arts requirements for college entrance; and
- encouraging the development of arts education professional development opportunities for teachers and artists.

This is an exciting opportunity for all of the national organizations and agencies that understand the valuable role which the arts play in education, to work together over the next three years to make it happen.

The endowment and the Department of Education will provide funding for the basic operations of the Partnership, and we will work closely with the private sector to fund special initiatives.

## Goals 2000 Arts Education Leadership Fund

One special initiative you need to be aware of is the establishment of the Goals 2000 Arts Education Leadership Fund. At our first planning meeting last July, a wonderful idea was suggested by Gordon Ambach, executive director of the Council of Chief State School Officers. He proposed that a grant of approximately $20,000 be made available to support each state arts agency working with its State Department of Education and Governor's Office to determine how they could assist their state's Goals 2000 planning team in including the arts in their education reform plan.

Since we didn't have an extra million dollars available at the NEA to do this, we approached the private sector and received a $200,000 challenge grant from the Tremaine Foundation to establish the Goals 2000 Arts Education Leadership Fund.

We are now working in partnership with National Assembly of State Arts Agencies to administer the fund, and working with the state arts agencies to identify potential private funders who can assist their state in making this happen. So, if you have any suggestions of possible private sector partners for your own state's Goals 2000 effort, please let me know.

## State/Federal Partnerships

All of the initiatives that I have described are specifically focused on connecting the arts to Goals 2000. In addition, the endowment is working with the Department of Education on several projects which complement our work related to Goals 2000:

- We are working together to ensure that the arts are included in the 1997 National Assessment for Educational Progress, better known as The Nation's Report Card.
- We are jointly funding the development of ArtsEdge, a national arts education information network at the Kennedy Center.

- We are conducting a fast response survey of schools across the country to determine the condition of arts education.

- We are in the process of developing a compendium of existing arts education research.

- We are supporting NCSL's efforts to create a data base and distribute information through your computer network, LEGISNET, concerning the legislative progress each state is making in arts education.

In addition, the National Endowment for the Arts continues to provide $5 million in matching grants to the state arts agencies to support their arts education programs. These programs sponsor more than 11,000 artist residencies in 8,000 schools, as well as activities designed to ensure that the arts become part of the basic curriculum.

Through our Arts Plus Program, 21 arts institutions have received support for three years to work with schools to integrate the arts into the basic curriculum. Arts Plus grants enable arts institutions to work closely with schools to develop exciting arts education programs that help connect schools with community institutions.

For example, in Utah, the Alliance for Arts and Humanities is coordinating activities of the Children's Dance Theater, Ririe-Woodbury Dance Co., and the Repertory Dance Theater in working with 90 schools in a model site network across Utah.

In Virginia, the Wolf Trap Foundation for Early Learning, which has pioneered efforts nationwide to make the arts part of Headstart, is working with 72 pre-K classrooms in Fairfax.

And in New Jersey, Arts Plus is enabling the Festival of Music and Arts Genesis to work with students with disabilities in New York City School District 75 to make the arts basic to special education.

At the federal level, the catalytic leadership role that both the National Endowment for the Arts and the Department of Education can play is extremely critical to the future of our children and of this country. The existence of both of these two federal agencies, as well as specific programs such as Goals 2000, is currently being questioned by new congressional leaders.

We need strong partnerships with the states in promoting and supporting creative education and arts programs. So we hope that in your role as state legislators that you will reinforce two messages to your own congressional delegations:

1. The importance of the partnership which exists between your state and our federal agencies, and

2. The critical role that federal funding plays in leveraging support within your own state for the arts and education.

# PANEL 2: THE ROLE OF NATIONAL ARTS ORGANIZATIONS IN SUPPORTING THE NATIONAL GOALS

**Jonathan Katz, Chief Executive Officer**
**National Assembly of State Arts Agencies**
**Washington, D.C.**

**Robert L. Lynch, President and Chief Executive Officer**
**National Assembly of Local Arts Agencies**
**Washington, D.C.**

**Nadine Saitlin, Chair**
**Kennedy Center Alliance for Arts Education Network**
**Chicago, Illinois**

**Karen Evans and Omar Arnold**
**Representing**
**American Arts Alliance**
**Washington, D.C.**

## State Arts Agencies as Catalysts for Reform

*By Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies*

The National Assembly of State Arts Agencies (NASAA) represents the state arts agencies and the jurisdictional arts agencies of Puerto Rico, the Virgin Islands, Guam, the Northern Marianas, American Samoa, and the District of Columbia. NASAA serves as their national point of communication with the National Endowment for the Arts and other federal agencies and service organizations in all fields.

I am not going to go into detail about the important roles specifically played by state arts agencies in arts education. Generally, state arts agencies are catalysts. Their funding is usually targeted to make artists and arts organizations available to educators as learning resources. They provide the dollars and staff assistance needed for planning, projects, learning materials, curriculum improvement, and community involvement.

You and those involved in arts education in your district are probably aware of direct funding, expertise, or other assistance that your state arts agency provides, and that an important portion of this assistance derives from the National Endowment for the Arts. I hope you as a state legislator are right now explaining to your senators and representatives in Washington how crucial it is that federal leadership and funding in this area continue.

## Arts as Integral to the National Goals

Since the topic of our panel is the relevance of the arts to Goals 2000, I am going to read into the record a sentence about how the arts are integral to each of the eight goals.

Goal 1--getting all children ready to learn. The arts are a natural means of learning for very young children, and professionals in early childhood education consider the arts integral to the development of the skills and knowledge base required for school readiness.

Goal 2--achieving a 90 percent graduation rate. Research clearly indicates the ability of the arts to reach some students who are potential dropouts and to be an inducement to stay in school.

Goal 3--competency in core subjects. The arts are acknowledged as an important academic subject in providing students with a well-rounded education and preparing them as contributing members of society.

Goal 4--pre-service and professional development of teachers. In-service training in the arts is needed for both teachers of the arts and teachers who integrate the arts into learning in other subjects.

Goal 5--math and science achievement. The similarities between the arts and math and science are well-known; an integrated learning approach, one that helps students make needed connections across subject areas, can increase learning in any one of these areas.

Goal 6--a literate and skilled adult population. As the arts are used to educate children about the value of different cultures, about teamwork, about creativity, about technology, so too can adults benefit from education in the arts in order to live and work in a global community.

Goal 7--safe, disciplined, and drug-free schools. Self-discipline, self-esteem, and a connection to their community--critical ingredients in young people's lives to keep them hopeful about tomorrow and striving for excellence--are all qualities of learning through the arts.

Goal 8--getting parents involved and participating in education. Arts programs are excellent vehicles for bringing parents together with their children. More parents come to arts events than to other school activities. Opportunities abound to take the next step, bringing parents and students together, through shared arts experiences, to work toward a shared academic goal.

### State Activity

Activities at the state level are critical to the success of Goals 2000. As you may know, 40 percent of the first year Goals 2000 funding in each state may be used for statewide planning and administration. In subsequent years, only 10 percent may be used for those purposes.

Scott Sanders, deputy chairman for Partnership of the National Endowment for the Arts, has already explained to you that her agency and NASAA are in the process of raising funds to match a $200,000 lead grant from the Tremaine Foundation in order to provide each state with $20,000-$30,000 or more to conduct the activities necessary to include the arts in its Goals 2000 plan. The state arts agency will serve as the contact point for this effort, working in partnership with state's office of education, governor's office, and arts education community.

Though the arts are specifically listed as a challenging area of the curriculum in Goal 3, each state may or may not choose to include the arts in its own Goals 2000 agenda. The arts are not specifically mentioned as part of the other seven goals, though they are instrumental to achieving progress towards each of them.

It is therefore of the utmost urgency that everyone who knows how important the arts are to a useful education focus on the state-level Goals 2000 planning process in your state and inform the statewide planning team about the ways in which the arts can contribute.

## Community Reform Efforts

*By*
***Robert L. Lynch, President and Chief Executive Officer, National Assembly of Local Arts Agencies***

The National Assembly of Local Arts Agencies (NALAA) represents local arts agencies, arts councils, city arts commissions, and mayors' offices of cultural affairs. There are 3,800 of these organizations across the United States with the goal of serving all the arts, all the various forms, and all the people in a particular community. The role of these local arts agencies is to develop an essential place for the arts in our nation's communities; local arts agencies are vested with the responsibility to further local cultural and artistic interests and to ensure access to them. Many get involved with arts education services, services to other arts organizations, grantmaking, and cultural planning.

What's interesting about the local arts councils is that they represent a national movement that was considered unachievable when it began in 1949. In that year, there were no local arts councils or city arts commissions or mayor's offices of cultural affairs in the United States. Then one began in Winston-Salem, N.C. By 1965, there were a few hundred, but there was no public money at the local level for the arts. Today, there is $650 million worth of local government investment, $266 million at the state level (that's all of the state arts agencies together), and $167 million at the federal level.

## Local Support for the Arts

A recent survey by National Assembly of Local Arts Agencies found that 84 percent of local arts agencies were involved in arts education in some way. Fifty-seven percent of them produce Artists-in-the-Schools programs, 42 percent are involved by helping with curriculum design in partnership with school systems, and 71 percent are involved with advocacy and lobbying, trying to get the case for funding arts education across to decision makers.

What do high standards and local implementation of the National Education Goals look like at the community level? They look different in every community because the decision making and the partnerships are different in every community. There are many communities that have already examined the effectiveness of their schools, and have assessed resources in and out of the classroom. Many are reshaping education through a broad-based local consensus on how their children in their community will have the opportunity to reach high standards. Communities everywhere are making the arts central in their local schools. Schools, together with local arts agencies and arts organizations, are transforming teaching and learning, and redefining the role of the arts community and cultural resources in education.

Goals 2000 provides a unique opportunity for involvement by artists, educators, arts administrators, and arts organizations. The partnerships of artists and arts organization and cultural institutions at the local level can be a tremendous resource in affecting community arts programs and public school education. In Maryland, the communities of Prince Georges County have their own brand of education reform. The Prince Georges Arts Council has forged a unique partnership with the county school system and Howard Gardner of Harvard University and is embarking on a five-year plan to reform K-12 education through implementation of an arts-integrated curriculum. Music, dance, theater, and visual arts are major components in this model project, and county artists and arts organizations are playing an important role in the implementation of this effort. This community has clearly set forth the highest attainable standards and expectation for all students: "What we want for our children--for all children--is the ability to solve problems never before encountered, the ability to learn throughout their lives, the ability to appreciate and revere their culture and the cultures of others next door and around the globe."

In Boston, the teachers' union and the city's cultural institutions supported the comprehensive K-12 arts education plan that ensures the five art disciplines essential to the curriculum, professional development for teachers and involvement of the cultural resources as integral to the plan. The school committee approved the plan, and implementation is under way with a $2 million appropriation this year.

Local decision making plays a critical role in arts education decisions. We all recognize that funds for arts education are scarce. Our challenge is to convince people who control purse strings to spend their resources on arts education. Success has been achieved primarily where many voices have banded together in partnership. We should recognize that a great many decisions will ultimately be made locally. Therefore, all partnerships and advocacy, whether federal, state, regional, or local, must be directed toward the final outcome of affecting local decision making.

In Richmond, Va., the community, under the leadership of the local arts council, came together to develop and implement a comprehensive arts education plan to improve the quality of teaching and learning and link the cultural resources directly to the classroom curriculum. The planning process brought together a broad-based coalition of 139 arts organizations and individuals including administrators, school superintendents, classroom teachers, curriculum specialists, artists, arts organizations, parents, students, community leaders, and representation from local business, corporations, and foundations. The initiative, called Partners in the Arts, has linked the schools and the broad community of artists, parents, community arts and cultural groups, and new funding sources. Its success is largely due to the careful building of relationships with the education partners and meeting their needs and earning their trust and respect.

Over the next three years in Richmond, broad-based committees co-chaired by educators and arts administrators will help deliver teacher training. Grants will be made for innovative curriculum-based arts programs developed by teachers and principals with artists and arts organizations, a resource center, and an advocacy campaign to educate the general public about the importance of arts in education. A National Endowment for the Arts grant of $150,000 has helped to leverage public, corporate, and foundation money, including the school system's commitment of $1 per student for three years, $100,000 in corporate money, and a goal of $300,000 in foundation money.

## Arts Partnerships and Planning

As you can see, local arts agencies are now working more rigorously with the arts and cultural organizations to ensure that their programs and services will help schools accomplish education plans and goals. These communities entered into a local education planning process specifically to meet the needs of their community. And yet, through the engagement of the community planning process, they are well positioned to take advantage of the Goals 2000 opportunities. Goals 2000 supports and encourages all communities to provide all students access to arts education and curriculum to help them achieve high standards.

Goals 2000 is about more than high academic standards. Making sure that children are prepared to start school, that their parents are involved in their education, that schools and their community are safe and violence-free so children can learn, that education prepares students for employment—these are national education goals that are critical to improving education. Local communities are developing coalitions of schools, social service agencies, and businesses to provide the resources children need to develop intellectually, socially, and emotionally, linking school, family, and community.

A 1994 report by NALAA revealed that 56 percent of local arts agencies have programs that address social issues in their community. In the 50 largest cities, 88 percent are using the arts as a social change agent. Racism, youth at risk, substance abuse, crime, teen pregnancy, and hopelessness are among the issues that are being addressed through a range of partnerships at the community level. NALAA provides technical assistance and professional development to local arts agencies to develop and sustain these important collaborations.

## Institute for Community Development and the Arts

Recently NALAA was awarded a challenge grant from the National Endowment for the Arts to establish the Institute for Community Development and the Arts. The institute will conduct research in 160 cities across the country to document innovative model programs where the arts have served as cultural catalysts in addressing social, educational, and economic problems. The U.S. Conference of Mayors, International City/County Management Association, National League of Cities, National Association of Towns and Townships, President's Committee on the Arts and Humanities, National Endowment for the Arts, and the National Conference of State Legislatures are partners in the institute, which will study the role of the arts in community-building and educate community leaders and policymakers on these issues.

Communities are recognizing that finding solutions to chronic social problems requires integrating existing resources, bringing together law enforcement, schools, the business community, housing authorities, and social service agencies to serve youth and families at risk. Increasingly, the arts community is becoming a partner with the grassroots community initiatives that are trying to create a safety net and opportunities for children to survive their environment that is threatened by gangs, poverty, drugs, and futility.

## Community Examples

The arts can transform lives. They offer avenues for expression, empowerment, and even income. Many local arts agencies are introducing inner-city and economically disadvantaged youth to new opportunities in arts-related careers and employment readiness through job training programs in the arts that foster communication and technical skills. The Tucson/Pima Arts Council in Arizona, the Chicago Department of Cultural Affairs, the Oregon Coast Council for the Arts in Newport, Ore., and the Arts Council of New Orleans have developed programs that are helping youths in their communities stay in school and be better prepared for employment.

In Chicago, Gallery 37 is a summer arts education and Job Training Partnership Art (JTPA) jobs program of the Chicago Department of Cultural Affairs in which hundreds of high school students referred by public school teachers are employed by the city to create art for public places and private commission. Located in the heart of downtown Chicago, Gallery 37 has transformed a vacant three-acre lot into a lively outdoor studio where the students work and train with some of the city's finest artists including printmakers, videographers, visual and performing artists, and writers, and where the public is welcome to visit. The benefits of such a program are numerous: it offers meaningful employment, develops job skills, and provides arts education to Chicago youth in the summer months. Gallery 37 also helps beautify the city and broaden the local audience for art. The school-to-work JTPA programs like Gallery 37 represent a public and private partnership--with Department of Labor money, funding from the Mayor's Office of Employment and Training, school board appropriations, Department of Housing and Urban Development money from Community Development Block Grants, and corporate and foundation money.

Local arts agencies along with their community partners are implementing early childhood intervention programs that target preschoolers and their families. In rural Vermont, a

network of local arts agencies in association with the Vermont Council on the Arts implemented an arts program placing professional artists in Head Start sites throughout Vermont. The project was partially funded by the NEA. Head Start directors, artists, parents, and arts agency staff have worked together to provide an integrated arts component to the Head Start program. Dramatic results have derived from the artists and teachers infusing the Head Start curriculum with dance, music, and art and involving parents in cultural activities. Children who had lagged behind developmentally are showing lasting improvements in language and social skills. In Kansas City, Mo., the Kaw Valley Arts and Humanities Association Early Childhood Initiative has developed a similar program in housing projects, with an arts-based curriculum that fosters creative thinking, self-expression, and a positive self concept. And many local arts agencies throughout the United States have developed creative approaches for reaching underserved and disadvantaged children early so they can have a better start in life and a better chance at succeeding in school.

Arts intervention programs have demonstrated remarkable successes in touching the lives of hard-to-reach children. In many of these initiatives, building self-esteem, communication skills, conflict resolution, and decision making have been an integral part of an arts-based program. Local arts agencies are collaborating with housing authorities, social service agencies and police departments across the country, addressing such issues as drug and violence prevention, education, school-to-work readiness, and neighborhood revitalization.

In all of these local efforts, the ongoing support and partnership of state government, state funding, and the personal investment of state elected officials is absolutely essential. NALAA encourages all local leaders to work closely and continually with state elected officials, and we applaud the National Conference of State Legislatures for its leadership and ongoing interest in arts and arts education issues.

## Building Collaboration Through Arts Alliances

*By Nadine Saitlin, Chair, Kennedy Center Alliance for Arts Education Network*

The Kennedy Center Alliance for Arts Education Network (KCAAEN), established in 1973, is a national coalition of 40 independent nonprofit state organizations operating in partnership with the Kennedy Center to ensure that the arts are woven into the very fabric of American education. State alliance organizations bring together educators, community leaders, arts organizations, and concerned citizens to plan and implement programs and activities in support of this mission. State alliance activities include the following:

- Development of and support for arts education collaborations between schools and cultural institutions;
- Public awareness projects and media campaigns;
- Educational services, such as teacher in-services, conferences, and symposia and the development and dissemination of information resources;

- Programs for young people, such as festivals, performances, and exhibitions; and
- Recognition and awards programs.

On the national level, the KCAAEN identifies community partnerships that provide effective school arts programs, serve as an information exchange, and actively participates in the development of arts education policy in partnership with other national arts and arts-in-education organizations. Through its National School Board Association Award, the KCAAEN recognizes local school boards for outstanding support of the arts.

## The Arts Are Important in Education

We are here today because we know that the arts are essential to the education of every child. As state alliances dedicated to ensuring that every student in every school in every state is engaged in an educational program that teaches through and about the arts, we have witnessed the vital role the arts have to play in the lives of our young people and in achieving the national education goals put forth in Goals 2000.

The purpose of education is to build a capable citizenry that is prepared to lead the development of each community in both culture and commerce. We maintain that the arts can make a significant contribution in working toward the fullest realization of this purpose.

## The Arts Are Important to the Schools

The arts have special power to teach, engage, and entertain children and to transform education in America.

The most important contribution of the arts to education is their ability to improve the way we teach and learn. At a time when educators across the country are struggling to come up with new ways to motivate students so they'll stay in school and work hard, plus new ways to prepare a whole new generation for life in a rapidly changing world, the arts can be an important and useful resource.

In the arts, our children experience much that we would like to see in all education. They are active and involved. They have a sense of accomplishment and exhilaration. They work with purpose and energy. They are not "taking subjects"; rather, they are absorbed in important questions--exploring, discovering, creating, and learning.

In January 1993, the Arts Education Partnership Working Group, convened by James D. Wolfensohn, chairman of The John F. Kennedy Center for the Performing Arts, and Harold M. Williams, president of The J. Paul Getty Trust, issued its landmark report entitled *The Power of the Arts to Transform Education.* The report stated, "The arts are forms of understanding and ways of knowing that are fundamentally important to education."

The report describes the important role which the arts play in education:

- The arts inspire self-confidence and help keep young people interested in school.
- The arts help energize the school environment.

- The arts help young people develop critical skills for life and work, including communication, problem-solving, creativity, critical thinking, and teamwork--all qualities and characteristics that business leaders repeatedly have said are necessary to build a 21st century work force.
- The arts improve student performance in other subject areas.
- The arts expose young people to a range of cultures and points of view.
- The arts can reach hard-to-reach students.

## The Arts Have Been Marginalized

Unfortunately, children everywhere in America suffer from an absence of the arts. As their school years progress, most children find fewer and fewer opportunities to engage in this compelling way of learning. Consequently, the capacity of these children to think and imagine is diminished. They are less engaged in learning than they might be. And they lose one of the main advantages afforded by the arts: the means out of mediocrity. These are the reasons we are concerned with education reform. It is our children and their potential that cause us to ask for a re-examination of the ways in which the arts can be, and should be, put to work to transform learning and teaching.

As with math and science, how can students evaluate their interest and ability in pursuing a career without serious study and educational opportunities in the arts? Arts education is an investment in the development of both future artists and audiences.

The 1970s were dismal times in schools across the nation. Local school districts responded to shrinking enrollments and severe financial cutbacks. Anything that appeared to be a frill was cut from the curriculum, and in all but the most affluent communities art and music programs were eliminated, along with their requisite art specialists, artists, and material resources. Many studies in the 1980s, including *Nation at Risk* and *Academic Preparation for College*, re-examined the issue of arts education and identified the arts as an important part of every student's education. These documents led the way for educational reform and the identification of the importance of the arts in students' learning, as forcefully put forward in *Toward Civilization* (NEA).

## Goals 2000: More Attention on the Arts in Education

The value of the arts in the education of America's children was affirmed by the Goals 2000: Educate America Act. Many of the recommendations of the Arts Education Partnership Working Group are reflected in the Goals 2000 legislation, including the inclusion of the arts in the National Educational Goals, support for professional development and teacher education, and the development of standards and assessment measures. These components--professional development to enable teachers to continue to develop their skills and measurements to determine how well we are doing--are basic tenets of educational reform that grew out of many state initiatives and are consistently agreed upon as essential to the success of efforts to improve teaching and learning.

## State and Local Partners in Education Reform

We know that the state and local level is where the decisions lie. The development of partnerships among local, state, and national levels is recognized as an essential strategy for successful educational reform. The report states: "The most important partnerships are community based, for it is in the local community where support must be built to sustain reform. We believe that local partnerships, involving educators, arts organizations, parents, local decisionmakers, and all the members of a community, should be affirmed and supported."

Each of our state alliances for arts education is integrally involved in the development of state and local partnerships geared to building strong, community-based support for planning at the local level. We work closely with both the state and local arts agencies, whose members are represented today by my colleagues Jonathan Katz and Robert Lynch, as well as with the leadership of our state departments of education. Collectively, we serve as a resource team for building support and understanding of both the importance of arts education and the role that the arts can play in support of all efforts to improve teaching and learning.

State alliances have had the opportunity to work actively with their state legislators over the years on important statewide reform initiatives. As citizen advisory groups, we understand how we can be a vital, nonpartisan information resource to each of you and your colleagues in making important decisions that address the needs of students in communities throughout your state. The process of educating our young people, regardless of the names of the programs and initiatives we construct to address it, must speak to the citizens of each municipality and to the community of students, parents, teachers, and others within each school building.

We thank you for your leadership in joining with those of us here today to discuss the importance of the arts in educational reform at the state and local level. We ask that you continue to share our message with your colleagues at the state level, and know that the members of the Kennedy Center Alliance for Arts Education Network stand ready to continue to support each state's ongoing work to provide a quality education, which by definition includes the arts, so that every child will be prepared to meet the challenges of the 21st century.

# One Ticket, One Child, Endless Possibilities

*By*
***Karen Evans, Education Director at Arena Stage, American Arts Alliance***

I am here on behalf of the American Arts Alliance and its six member arts service organizations representing over 2,600 nonprofit professional performing, presenting, and exhibiting arts institutions across the nation. I appreciate the opportunity to speak to you today about why the arts are important to the success of the Goals 2000 initiative and how nonprofit arts institutions will benefit from state and local action.

How the arts affected my life popped into my head immediately while thinking about The Goals 2000: Educate America Act. My grandfather was a tenant farmer who could not read, and my father came to Washington, D.C., as part of the great migration in the 1940s. I come from honest, working-class people, and I think my life could have taken many paths. However, in 1967, when I was a 13 year-old seventh grader at Eliot Junior High School in northeast Washington, Zelda Fichandler gave free tickets to the D.C. Public Schools for the Arena production of *The Inspector General.* It was the first play I had ever seen. It was such a magic moment in my life that I can still remember vividly the incredible rush of electricity that came when the lights went down and I realized that the possibilities for what was about to happen before me were limitless. It changed my life. And now, 25 years later, I am the first education director at Arena Stage. One free ticket for one black child 25 years ago was a worthwhile investment for Arena Stage. Can you imagine the power of investing as a nation in Goals 2000 with arts education being part of the core curriculum?

## Helping Students to Compete

The Goals 2000: Educate America Act was enacted to ensure that American students are prepared to compete in the global economy in the next century. The act is an ambitious initiative that provides support and financial resources to help states, communities, and schools develop comprehensive and long-term education improvement plans based on world-class standards and high expectations for all students. Among the eight National Education Goals established in Goals 2000 is Goal 3, which states by the year 2000 "all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, *arts,* history and geography"..

Learning about the arts is important in itself. Recent research and various arts programs document that the arts stimulate learning, improve overall academic performance, develop problem-solving skills, teach discipline, promote teamwork, and enhance self-esteem. Study of the arts provides students with unique insights into the multitude of cultural and artistic heritages that have given shape to this country.

## The Arena Stage

Arena Stage has long understood the importance of the arts. During the 40 years of our existence, we have built a student matinee program that provides over 17,000 discount tickets to students. Living Stage, our educational and outreach theater company

celebrating its 30th anniversary, works daily in the community with high-risk children, teen moms, and prisoners, using the power of the imagination to help them understand their power over their lives.

Last year, Arena embarked upon an ambitious multi-tiered education initiative called Theater as Discovery that includes three aspects: teacher training, student humanities workshops, and working in the schools. These pilot programs have been very well received and our commitment is long-term.

The Act One Program, the first part of the Theater as Discovery initiative, is our teacher training program. In workshops with scholars and the production's director, 20 teachers learn how to teach the seven plays comprising the Arena season. For each production, the teacher receives 30 free tickets for his/her class. This is an investment that helps us reach even more students. By exposing these students to the eclectic selection of plays in the Arena season, theater becomes an integral part of their school curriculum.

In the New Discoverers program, 20 high school sophomores and juniors come to Arena for a broad-based humanities course that uses the plays as a springboard for examination of the issues in the humanities that these plays reflect. These kids work with world-renowned scholars and use the city as a laboratory, going to museums, galleries, and universities that have inspiring material and collections on the themes and issues related to the play and the time in which it was created. We want our New Discoverers to discover anew what the world was really like at particular moments in time and place.

The last part of our Theater as Discovery Program is the Young Playwrights Program. This spring we will be sending playwriting teachers and guest artists into three D.C. public schools for a semester-long residency. These teachers and artists will work with three English classes on a regular basis teaching the basics of playwriting. The students will write plays. Their efforts will culminate in a Young Playwrights Festival at Arena with professional actors reading the students' works.

Arena, through its student matinee program, Living Stage, and the multi-tiered Theater as Discovery Program has taken a comprehensive approach to putting arts education into our schools and communities at all levels.

## Goals 2000 Implementation

As Goals 2000 is implemented, 90 percent of the funds allocated to a state must directly support these kinds of local programs. And these examples represent just the tip of the iceberg. Nonprofit arts institutions hold the potential for even greater involvement in education reform. Goals 2000 also offers nonprofit arts institutions an opportunity to cultivate tomorrow's audiences. To ensure vital support for our nation's cultural institutions, we must offer our children the opportunity to learn about the value of the arts and the value of arts education.

Goals 2000 is a long-term education reform process. To succeed, this process will require the commitment and sustained efforts of a diverse cross-section of the community working together at the state and local level toward a major overhaul of the educational system.

Even though the arts are listed as a core subject, the national standards are voluntary, leaving states and local school districts with great flexibility to fashion Goals 2000 reform plans based on their respective needs and opportunities. Nonprofit arts institutions will work to help ensure that the arts play a significant part in educational reform at the state and local level. We look forward to your encouragement and support.

Thank you for the opportunity to present the alliance's views on such a critical issue to the future of nonprofit arts institutions and the future of our children.

One ticket, one child, limitless possibilities for changing and touching the lives of many, many children. That one ticket changed my life, and as you go back to your states, I ask you to help people like me give that same opportunity to the next generation.

Now, I would like to introduce Omar Arnold, one of our brightest New Discoverers program participants. Omar is 16 years old and a student at Banneker Senior High School in Washington, D.C.

## One Student's Story

***By Omar Arnold, Student, Banneker Senior High, Washington, D.C.***

My name is Omar Arnold, and I am a New Discoverer in the Arena Stage program. I would like to thank the American Arts Alliance for the opportunity to speak with you today.

When Miss Shipley, my English teacher at Banneker High School, told me about the New Discoverers program in the last months of the 10th grade, I thought it was a program where we would see theater productions and that's all. I had only seen theater once, and I try to never turn down anything free.

After we saw *The Revenger's Comedy*, which was a good laugh, we started to analyze the play itself and how it would apply to your life. When you want to become an engineer or a congressman or a head of a business, you need to be able to analyze the facts presented and make conclusions.

I'd say the one thing I got out of the program was better analytical skills. Although math does teach you analytical skills, it really isn't all that good when it comes to issues like drug abuse and crime. This program has improved my mind and my thinking. Not only can I think analytically in terms of numbers, but in terms of issues, scenarios, and real life.

At first, I was somewhat surprised by the visits to the museums and other places. But then I began to understand that we were also getting the historical background of the plays and learning to analyze them. You have to know the background because when you think of plays and poems you think of ideas coming off the top of the playwright's or the writer's head and not about how real life affects the person and urges him or her to write about that particular issue.

For example, when you think of *The Iliad* and *The Odyssey*, you think about Odysseus stuck out in the wilderness for 20 years, 10 getting to the war and 10 getting back. But if you think about it analytically, you think about the journey beginning and ending, meeting all different kinds of people and problems along the way. That is how life happens to all of us. When I originally read the myths, it was just for the adventure aspect, but through this program, I've learned not to accept myths at face value. In addition to trying to explain why something happened, myths tell us about situations in real life that are still occurring.

At the beginning of the school year, I found out that I would have to take music and art in order to graduate in 1996. Through the Arena Stage program, I am now eager to start my art classes and learn about Picasso and Van Gogh. I want to learn more about the art, not only who made it and when and how many, but I want to look at art work and try to be able to understand what the artist was feeling when he made this--in other words, find who and what this is all about.

In closing, I hope that funds will be available for programs like the New Discoverers. I also hope that music and art requirements will become part of the basic curriculum not only for a half year but for an entire year and then some!

# PANEL 3: THE RELATIONSHIP BETWEEN THE ARTS AND EDUCATIONAL ACHIEVEMENT

**Alan D. Morgan, Vice President**
**Council of Chief State School Officers**
**Santa Fe, New Mexico**

**Jeremiah Floyd, Associate Executive Director**
**National School Boards Association**
**Alexandria, Virginia**

## The Role of the State Department of Education

*By*
***Alan D. Morgan, Vice President, Council of Chief State School Officers***

I'm here representing the Council of Chief State School Officers, an organization made up of the 50 state superintendents or commissioners of education, along with the education directors of the six territories and the Department of Overseas Dependent Schools. The council's task is to coordinate the activities among the state education agencies across the United States, and serve as a technical assistance resource to entities such as the National Conference of State Legislatures as well as to other national organizations and to Congress. I had the good fortune of being president of the Council during the year in which we were dealing with the 103rd Congress not only with regard to Goals 2000 but also to six other major items of federal education legislation. I truly believe, and this is not intended to be a political statement, that the 103rd Congress will go down in history as probably the most education-centered Congress we've had in many, many years.

I want to express my appreciation for the participation of New Mexico's Representative Cisco McSorley as part of the panel that is before us this morning. Representative McSorley is an articulate and capable spokesperson for the arts in New Mexico, and I'm pleased to see that his capacities are being recognized not only within the borders of New Mexico, but nationwide.

### Federal Education Reform

Goals 2000, the Improving America's Schools Act (Elementary and Secondary Education), the School-to-Work Opportunities Act, and the Safe Schools Act are simply four of seven substantial pieces of federal education legislation recently enacted. But your purpose this morning is primarily to examine the interplay between Goals 2000: Educate America Act and arts in education. And so let me take a few moments to express what I think is a note

of optimism. In my estimation, Goals 2000 is providing states and local schools with an unprecedented opportunity to support standards and assessment in the arts. Many of us as state education agency heads see Goals 2000 as a vehicle for supporting arts education in our respective states and across the schools of this nation. This law is different from others in a number of ways. Specifically, federal legislation regarding education has been oriented towards highly specific purposes, and therefore the federal government earmarked dollars directly for such purposes. In my view, that has become the pattern simply because without a special set of purposes, you do not create a special advocacy. Without a special advocacy, you as legislators know better than others, quite often individual programs fall by the wayside, unless a strong lobbying enterprise exists that makes its voice known. In the case of Goals 2000, we have an unusual level of flexibility.

The purposes of the law are generally clear. We have to raise expectations of students; we have to get more authority as well as autonomy to local school communities; and we have to hold people more accountable for the outcomes. But the important point about Goals 2000 is that it creates a source of funding for not only planning activities but also for competitive grants to the local level. I understand that about 40 of the 50 states have submitted planning grant applications and have already been funded under the Goals 2000 program. So, while not all states are there yet, this creates an opportunity for legislators to get involved in the state planning.

## Flexibility in Implementing Federal Programs

I wish to make a specific point in describing the flexibility afforded states through Goals 2000: we do not have the administration, directives, and mandates accompanying this law that normally accompany federal funding. Education Secretary Riley made an early commitment, which he has kept, and I think it is a commitment that deserves recognition this morning. Goals 2000 is the only piece of federal education legislation I have seen in close to 30 years working in public education that came to us directly on its own merits—not as a piece of federal legislation followed by months of rulemaking and regulation development resulting in highly detailed and specific requirements. It's really rather amazing—it's the only piece of federal legislation where the secretary has said, "We're going to let Goals 2000 speak for itself. We'll take this law as adopted by Congress, and we're going to send it to the states, and tell them to get busy." That sends a strong message, I think, about the importance of our moving quickly on these eight national goals. I also know this is a time of uncertainty in Washington, and one of the points I'll make later and perhaps in more detail, is related to that uncertainty.

Goals 2000 is moving forward toward implementation, at least on a planning stage in a vast majority of states; it's also important to recognize that student learning standards for education in the arts have now been developed and publicized. As you probably know, only a few other content areas have received as much visibility as these arts standards. I admit that a portion of the visibility is negative. Some people believe we are expecting too much of students in art education. I do not believe that is the case, but part of the visibility has been directed toward the question of whether we have too many separate and distinct areas of expectation for students in the arts. That will remain to be seen. As observed, these are voluntary standards for the states. We in New Mexico are moving forward with including those standards as part of the process of implementing Goals 2000. The third area where I think progress is being made through Goals 2000 is in assessment of student learning in the arts.

## New Mexico: Changing Demographics

I would be remiss if I didn't say a word or two specifically about New Mexico. We are what *USA Today* referred to last year as the most culturally diverse state in the United States. Sixty percent of the students attending New Mexico public schools are either Hispanic, Native American, or black. We were the first state, other than Hawaii, to have a majority of our student population comprised of ethnic minorities. That creates an opportunity as we see it in New Mexico because we look like other states will look in the future. That is one of the reasons we were anxious to move forward with our Goals 2000 planning process and why the governor and I appointed the Education 2000 Panel as quickly as we could. I'm pleased that New Mexico was one of the first states to receive funding through this federal law.

## The Future of Reform: Recommendations to Legislators

The issue with which I'm most concerned relative to Goals 2000 is the uncertainty with which I view the future. Part of me is very optimistic. Goals 2000 was brought about through a clearly bipartisan effort. Prior to President Clinton, national goals had strong support from President Bush; we have had governors both Democratic and Republican over the years who have been very supportive. Please recall the time frame. The first national goals consensus took place in 1989. In 1994, five years later, we saw the adoption of the federal legislation. And now we have less than five years left on the calendar to show substantial progress. You know the process and the bureaucracy--so, in effect, we have less than five years to really give you and others a report on how this nation is doing with regard to accomplishment of these eight national goals.

As Representative McSorley knows, I cannot leave this podium without telling you what I think YOU need to do. There are 11 things, and these are submitted in the interest of ensuring legislative involvement in Goals 2000 on a state-by-state basis.

First, you need to know the names of your legislative colleagues who are serving on your state's Goals 2000 panel. By federal legislation, the legislature has a role on each state panel. In New Mexico, we decided to expand upon the required minimum participation of legislators because we are a state where the legislature plays a very substantial role in the educational and program decisions. So, know who they are and how you can begin to influence those people who represent the legislature on your Goals 2000 Panel.

Second, I think legislator participation is specifically important to ensure the balanced preparation of a Goals 2000 state plan. You can ensure that standards for arts education are included in your state's plan, and you can ensure there are plans to properly assess student progress in arts education through your involvement. And, unless those features are in your own state plan, they become moot points with regard to the use of those particular federal resources.

Third, I think you can offer, as a legislature, financial incentives to maximize the effects of these federal dollars. Why not put the financial carrot out there to encourage your state to pursue, and properly use, those federal dollars. You should examine ways within your own state laws to use state matching monies to support these programs.

Fourth, I think you can ensure that the focus of your own state education laws and policies are directed toward improving student knowledge, skills, and attitudes. Too often we in the legislative process go for the quick solution in law that later becomes a barrier. Simply mandating more subjects and more requirements without looking for ways we can create ownership at the school level will make accomplishments of the goals more difficult. If the ownership of change is only by those of you in the legislature and by those of us administering our state laws, then I think we have failed to create what was really the vision of Goals 2000; local community belief and support.

Fifth, I think you can remove and resist barriers to student learning. I know the intention is proper in these matters, but I also know that the details of laws sometimes get in the way. Anytime a legislature tells you how many minutes a day certain subjects must be taught, we end up with students losing, in my estimation. I should quickly add that Representative McSorley was one of the few people who argued against trying to replace teacher judgments with legislative dictates in New Mexico.

Sixth, you could expect student achievement in arts education to be part of the admissions requirement for post-secondary studies. If a student wants to enroll in two-year postsecondary schools and four-year colleges, you can help send the message to those boards of regents and to those university coordination commissions that you expect the arts to be valued in entrance requirements. You don't have to dictate the details, but you do have the option to influence the policy. The policy is we want arts to be a part of those admissions requirements.

Seventh, I would say that you can promote and provide professional development for your teachers to implement art education standards. Just having the standards will mean nothing if they're on the shelf. If we don't have ownership by teachers—not only art, music, and drama teachers but very specifically for those who are not specialists in the arts--if we don't have the ownership and understanding of new standards, we will not see the states move forward toward implementation.

Eighth, I think state agencies interested in the arts need to work together. Unfortunately, state agency heads may be territorial. State agencies need your support and clear expectations that they work together to accomplish a state plan for the arts.

Ninth, you should support the development of student assessment in arts education. I hope part of our New Mexico Goals 2000 resources will be for student assessment programs. We must move past the multiple choice tests used for decades that do little for us in arts education. We need to have more authentic ways to measure what students know what they are capable of doing. That's a message you as legislators can send.

Tenth, legislators all across this country are going to have to express their opinions to Congress and the president. Some will express negative opinions and some will propose support. However you choose, Congress needs to know what you expect with regard to Goals 2000 funding. You need to consider including Goals 2000 on your state's priority list, or we are likely to see this legislation, and specifically the funding, placed in jeopardy.

Eleventh, and perhaps most important, you have to continue doing what you're doing. These hearings by NCSL are important. They're important to people like myself and to you, but they're especially important to the students that I believe are the ultimate beneficiaries of your interest.

# School Boards and Education Reform

*By Jeremiah Floyd, Associate Executive Director, National School Boards Association*

We are delighted to be a part of this effort that focuses on the importance of the arts in achieving the Goals 2000 reform initiative in the states. The National School Board Association's (NSBA) support can be traced back to the beginning of the effort to establish national education goals. We supported inclusion of the arts as a subject for competency and achievement in Goal 3, and we continue to work with others in support of standards that can ensure positive achievement by students in all subject matter areas covered by the goal.

In his classic poem "A Bag of Tools", R.L. Sharpe wrote:

> Isn't it strange that princes and kings
> and clowns that caper in sawdust rings,
> and common people like you and me
> are builders for eternity?
> (When we see who we really, really are?)
> Each is given a bag of tools, a shapeless mass
> A book of rules; and each must make, ere life has flown
> A stumbling block or a steppingstone.

## A Call to Action for Local School Boards

It is this concept of removing stumbling blocks and providing steppingstones for our children that provides the rationale for the NSBA Policy on Arts Education, which states:

> NSBA urges local school boards to establish and maintain comprehensive multi-faceted arts and humanities education programs in their school districts as a means of:
>
> - providing students with training and experiences in the aesthetic qualities of the world around them;
> - allowing them to express themselves through the arts;
> - developing in them an appreciation for the arts as an expressive record of mankind's development;
> - expanding student's ability to think creatively; and
> - encouraging cross-cultural understanding.

NSBA supports implementation of standards in art, music, theater, and dance. To us, each of these areas of study is basic; we advocate four things that local school boards should do to ensure their implementation.

First, the school board must set the vision for the total school system. That vision should include specific reference to the four art disciplines. It is the school board that must assert,

forcefully and unequivocally, that study and learning in these four art disciplines are the things that help make us whole as a people. That vision must address the question of the kind of education we want for our children and what we must do to be able to afford it. Any curriculum that denies our children opportunities to learn in these areas, denies them the chance to develop their individual wholeness, and endangers their future and that of our society.

Second, it is the school board, and only the school board, that can establish by policy the structure whereby a comprehensive vision for the school system and the community's expectations for their schools can be achieved. So we say, "Board members, do not be timid in this regard."

Third, the people have a right to expect a reasonable amount of accountability for the investment that they make in public education. This does not mean that every school activity in the arts must be prize-winning. It does mean that these programs must have results-oriented evaluation components. How else can those who direct these programs craft strategies for change and improvement?

Fourth, we say to school board members as advocacy leaders, they must join hands with other people and stand up for children when social and political forces try to pressure school boards to cut out the so-called fringes--in which they include the arts. These forces pontificate glibly about the need for the public schools to just teach the "three Rs". Let the parents take care of everything else, they say. But of course, that is a sure prescription for disaster. The 21st century will require much more of us.

These four elements form the cornerstones of our advice to school board members: Set the vision that will meet the future needs of our people, and establish the proper structures that will make it possible for that vision to be realized. Make sure that the professional staff creates, and the board adopts, broad-based assessment programs so that real accountability can happen. And finally, be forceful advocates for children—all children.

Paul Laurence Dunbar had the matter about right when, some time around the turn of the century, in his poem, "My Sort o' Man," he wrote:

> The man who simply sits and waits
> for good to come along
> ain't worth the time it takes
> to tell him that he is wrong.
> For good ain't flowing around this world
> for every fool to `sup';
> you've got to put your see-ers on
> and go and hunt it up.
>
> I don't believe in `ristocrats, never did you see
> the plain ole homelike sort of folks, is good enough for me.
> No, I don't believe in `ristocrats, I like the honest tan
> that lies upon the healthful cheek, and speaks the honest man.
> I like to grasp the brawny hand, that labor's lips have kissed
> for he who has not labored here, life greatest pride has missed.

We dare not deny our children this one of life's greatest prides—the chance to study, learn, and enjoy the four disciplines of the arts.

# PANEL 4: THE CONTRIBUTIONS OF ARTS DISCIPLINES TO REFORM

**Thomas A. Hatfield, Executive Director**
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**Reston, Virginia**

**Carolynn A. Lindeman, Professor of Music**
**Music Educators National Conference**
**Reston, Virginia**

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**National Dance Association**
**Reston, Virginia**

**Barbara Salisbury Wills, Executive Director**
**American Alliance for Theatre and Education**
**Tempe, Arizona**

## Visual Arts and Goals 2000

*By Thomas A. Hatfield, Executive Director, National Art Education Association*

The National Art Education Association (NAEA), founded in 1947, is the only national art education association in the United States. It is membership-based, and our mission is to advance art education through leadership, professional development, services, and the advancement of knowledge. Our members include elementary and secondary art teachers, school administrators, arts council staff, museum educators, and university faculty members.

In many states, the journey toward educational excellence is already well under way. Individually and collectively, districts and states efforts have moved toward achieving the mission of educational excellence for all children. Many are building a system in which all of the components work together to support one common goal: education excellence for all children.

To achieve this, state and local communities must work together and complement each others work. It is critical for everyone, but especially for our children, to move the educational system forward together.

## Setting a Common Vision

What must be done is to identify a common vision of what all students should know and be able to do, how students learn, and different ways to teach. This vision of what students should know and be able to do should be supported by state and local policies and programs. Key policies that direct the pre-service, professional development, instructional materials, curriculum, assessment, and school improvement efforts should be changed. These components of the educational system should be aligned so that they are working together to support the teacher in the classroom and to meet the needs of all students.

We can point fingers and look for excuses, or we can roll up our sleeves, join hands, and work together to put our children first. It will certainly take all of our efforts in this quest for educational excellence, making sure that we prepare all our children with the skills, vision, and hope for a bright tomorrow.

## The National Standards for the Arts

The National Standards for the Arts are now a part of the Goals 2000: Educate America Act. National standards in visual art, music, dance, and theater are now firmly placed among the goals to be met by the year 2000 for all children K-12 in the United States. Art is accepted as one of the "basics" — a goal for which art educators have worked, written, and spoken for decades. But now that art is accepted as a basic, what next?

While we can rejoice at this national recognition of art education, actually we are still only at the foot of the mountain we are now authorized, and urged, to climb. The real task begins. For it is only in the crowded, anxious classrooms of the nation's schools that national standards in the arts can be made vibrant and meaningful for each student and that effective art education can happen.

The question facing us is this: How can national standards in the visual arts resonate in the small school off somewhere in the country--a school operating on a slim budget, or worse? How can art education resound in the noisy inner-city classroom packed with restive students of different backgrounds, languages, and cultures? Or in the modern polished suburban school with its strong emphasis on the sciences and technology, on college preparation? Can we even *hear* the art standards in that city school tense with unrest--even violence? Somehow we have to get a relevant, demanding, compelling art program working in these countless crowded classrooms all across the nation.

## Individual, Local Leadership

It is only at the local level, in the over 15,000 school districts in the United States, that the National Standards in the Arts can be made real. Otherwise they are only headlines in the papers. In many communities, people still see art as a "frill." "How can art help my child get a job?" In other communities, citizens really *want* art for their children--but they haven't a clear notion of what an effective art program should be--or how the national goals can help bring it about.

In most schools of all sorts there is a very urgent time problem—too much to teach in too few hours. No matter how important art may be, how do we tighten these schedules even more to make room for art?

Some schools have no art program at all. Some have no art specialists; some have no sequential art curriculum. Some aren't even convinced, deep down, that art is essential. Some are too busy to think about it. Some may ask us: Why national standards in art?

## The Lack of Public Awareness: Public Implementation

What do we do about all this? A major task, both immediate and ongoing, is to educate local communities about the value of the visual arts at all levels K-12 for all students no matter what they hope to do in life. Many have already been doing this for years, and we must keep on doing it. This task includes educating about why we need the national standards toward which to work. We need to explain what these goals are and the depth of knowledge they demand. These ideas must be clearly articulated. They must be reinforced, and we must keep on explaining them. We will probably never be done explaining them.

The national visual arts standards are broad goals that identify what students should know and be able to do in the visual arts. They provide focus for curriculum, instruction, and assessment. They state what art education seeks to accomplish and describe how it affects the lives of those who have received it.

State art education frameworks/curriculum documents select and organize instructional content so it relates to the standards. They identify segments of instruction and categories of content that are relevant to achieving the standards. They also outline depth, breadth, and sequence of art content.

District curriculum guides outline explicit content relating to local and district school characteristics. They describe appropriate teaching methods, materials, equipment, and other resources.

Lesson/unit plans describe specific instructional procedures and expectations for significant learning. They also provide complete information about resources needed for the lesson/unit. They indicate the relationship of the lesson to other lessons, the district guide, the state framework, and the national visual arts standards.

State curriculum frameworks are the guiding map for the state's continuous systemic change. Frameworks provide a common point of reference for state, district, and local educators to work together and coordinate the many components of the educational system. They can provide direction to schools and districts and at the same time allow for local flexibility. Each district, each school, and each classroom teacher will determine how these standards can best be reached. Curriculum frameworks emphasize decision making at the local level.

Of course, curriculum frameworks will not by themselves change what happens in classrooms. Only people can. Therefore, it is essential and imperative that we all get involved if we are to successfully implement curriculum frameworks and continue on the

journey toward educational excellence. A sense of commitment, a sense of urgency, and a sense of cooperation will make the promise of curriculum frameworks a reality for all students.

## Staff Development and Teacher Preparation

Another task is preparation of teachers to teach toward the goals. Art teachers will need in-service training to make sure they understand the standards and can teach to meet them. There is plenty of room for individual decisions about how to meet the goals, but the goals need to be understood and kept in sight. Teacher preparation programs in colleges and universities must also be altered to prepare teachers to understand the goals and to be able to meet them. National groups such as the National Council for the Accreditation of Teacher Education and the American Association of Colleges for Teacher Education, as well as the new National Board for Professional Teaching Standards, need to work closely with us to achieve this.

## Incomplete Student Assessment

Another area for attention is student assessment. We must find ways to measure whether schools are meeting the art standards, whether teachers are teaching to meet them, and whether students are learning what is expected of them. While we have a long history of student performance assessment in art education, we still have unanswered questions of comparability, among students, schools and districts.

In order to implement performance assessment fully, administrators and teachers must have a clear picture of the skills they want students to master and a coherent plan for how students are going to master those skills. They need to consider how students learn and what instructional strategies are most likely to be effective.

## Leadership

The national standards are voluntary, after all. No one says anyone must meet them—or even try to meet them. Schools and communities must want to have schools and art programs that meet these standards. It calls upon all of us to work with teachers, parents, school administrators, and community leaders to focus, and keep focused, on just what art education is all about. Our aim is to graduate young people into life and work in the world with the kind of education that enables them to see and respond sensitively to the visual expressions of others from many cultures and to express their own personal insights in visual form. Anything less denies them what they need as educated individuals.

We must first and above all lead on the heights ourselves. A personal example can mean more than we imagine. We must show others the why and how of art education and the new art standards and keep on forging trails to make art real and even more personally relevant for every student in our classrooms. We dare not let art be just another subject. It must be an involvement so vibrant, so exciting, resonant in meanings, feelings, discoveries, and expressions, that it really opens doors to deeper, richer living for every student. The

ultimate aim for each of us is to make art education throughout this nation so challenging for all students that we can all meet the year 2000, or next year, or any year, knowing we are truly inspiring our students through art and thereby enabling them to live more vibrant lives of personal depth and meaning and of service to humanity.

## Student Learning Is Central

Central to my testimony is the conviction that teachers, school boards, administrators, parents, and the community at large must seek opportunities to connect curriculum efforts with important art knowledge and the skills we wish students to master.

Finding bridges among curriculum, performance-based assessments, and instructional strategies encourage teachers to focus on high-order, integrated skills, communicate art goals and standards, and design avenues to help students achieve them. An art curriculum that includes meaningful art learning and offers students choices in demonstrating their knowledge and skills empowers them to be more responsible for their own art education.

Successful visual art programs can have different structures. But certain keys to success are in all visual arts programs. As programs are planned to meet the reform agenda, the following three questions should be raised in order to align instruction, curriculum, assessment, and professional development:

1. Is the focus on art content, not on special projects, activities, contests, or processes?

2. Is the focus on student art learning, not on special events, teaching techniques, exhibits, art media, or resources?

3. Is the focus on art education, not on art enrichment, exposure, or entertainment?

## Why Literacy in the Arts?

The arts disciplines (art, music, theater, and dance) are basic—as means of communication, as historical components of civilization, and as providers of unique forms of knowledge. As such, they need no other justification as essential components of education. While study in the arts disciplines may enhance other skills, encourage personal development, or lead to a stronger economic base for professional presentation of the arts, these are not and should not be the primary reasons for their study.

The goal of all elementary and secondary education in the arts, no matter what the career direction of the student, should be the development of basic literacy in dance, music, theater, and the visual arts. Basic literacy in the arts is an understanding of and ability to work with artistic elements and structures in each discipline. Such literacy is grounded in the study of the language and grammar of each art form as these are related directly to creation, performance, or exhibition. Studies in the history, literature, and analysis of the arts at the appropriate time are equally important in the development of artistic literacy.

The fact that art education is in the national goals, and we have money in the federal legislation, and we have visual arts standards doesn't mean we have arrived! None of this means anything, unless it is implemented in your state in your schools.

I hope you accept this very important challenge; I know the young students in your state will benefit from your commitment and informed action. All of us must stand up and be counted for increased student achievement in art education. If we do not, then investments of the past will be ignored like a puff of smoke on the horizon and the political battles over substance and content will become a remote event to those who should have been involved, but were not.

## Music Education in the Schools

*By Carolynn A. Lindeman, Professor of Music, San Francisco State University, President-Elect, Music Educators National Conference*

The Music Educators National Conference (MENC), like every other arts education organization, is thrilled that the Goals 2000 legislation specifies the arts as one of the basic subjects in which every student should demonstrate competence. This inclusion is not surprising, however. The arts have been specified as part of the basics by just about every group and individual involved in the educational reform movement, not to mention every major education association and numerous leaders in business, government, and labor. An example is the recently released report of the National Education Commission on Time and Learning in which the arts are listed among the core academic disciplines to be included in a newly established academic day. Clearly, this federal legislation represents what the educational reformers believe is important, what both recent Republican and Democratic administrations support, as well as what the public at large wants, as shown in recent studies. Music and the other arts must be a part of the basic curriculum if we are to ensure that our children grow up completely educated and culturally literate.

### Translating National Support to Local Action

Our biggest challenge, which you are so aptly addressing today, is how can we translate this strong support at the national level to operational support at the state and local levels. We must bring home this Goals 2000 initiative to our states and work to make sure that the arts have their rightful place in the curriculum along with all of the other designated basic subjects in the legislation. State legislators obviously play a critical role in this process.

MENC has been working nonstop since the legislation passed to prepare materials and strategies to help with the implementation of the music standards at the state and local levels. We have developed videos for advocacy, strategies for implementation, curricular publications for teachers, and special publications for parents, school board members, and others. We also have in place advocacy groups in most of our states, and these groups are working with our state music and arts associations in implementation efforts. We are involved in all of these activities because we believe that the study of music should not be restricted to just an elite few who can afford to study music outside school but that there be a balanced, comprehensive, sequential program of music instruction, taught by qualified teachers, available to all students.

This is exactly what the Goals 2000 initiative offers: an opportunity for students to have access to a comprehensive education. This initiative can truly be successful when state legislators take up the cause as you are doing today. In some states, perhaps a resolution in the legislature would be the appropriate way to adopt arts standards. Or if your state does not include the arts as part of the basic K-12 curriculum, you could propose legislation to make them a part of state law. Through the cooperation of the state school superintendent, the state school board president, and others, a standards-based curriculum could be developed and implemented in your state's schools. Local school districts would then have guidelines from which they could expand or modify their curricula and models on which to base a comprehensive, well-balanced instructional program.

MENC stands ready to help in any way we can to make sure that this reform initiative is successful. We believe that the arts will and must play a vital role in its success. Since the best schools seem to have strong arts programs and the best and brightest students are those who have participated in arts programs, we can't help but believe that what is included in this initiative is what's good for kids. And isn't that what really is important? We urge you to make your voice heard in the movement to ensure a high-quality arts education for every child.

## Dance Education: Another Avenue for Learning

*By Rebecca Hutton, Executive Director, National Dance Association*

The National Dance Association (NDA) is the oldest and largest professional membership association for dance education in the country. NDA promotes the arts, including dance, as essential to all in a productive and culturally enriched society. Its members include dance educators, choreographers, performers, students, studio teachers and dance science and medicine specialists. It is nationally and internationally recognized for its achievement in promoting quality dance and arts education.

Members of the NDA, in consultation with numerous colleagues in the dance education profession, wrote the Standards for Dance Education that were a part of the national standards for arts education package presented to Secretary Riley last March. We saw the recent education reform effort as the best opportunity dance has ever had to help educators, parents, and the general public see how beneficial dance can be to the total education of a child. It was our chance to put in writing those things we felt a child should know and be able to do in dance education from grades K-12.

### A Turning Point for Dance

To be included in the list of core subjects in Goal 3 of Goals 2000 was a major turning point for the arts, especially dance. Historically, dance has found its way into the schools through what was a practical avenue, not necessarily the most pedagogically sound avenue. Dance needs space, and the most practical space in schools is the gymnasium,

which has meant that the majority of dance has been taught as a unit in the physical education department. While this arrangement has given dance the entry point it needed, being included with the arts as a core part of the curriculum will allow dance to grow and become the artistic discipline it was intended to be.

Dance, and all the arts, are disciplines that provide yet another avenue for learning. They require rigorous effort, concentration, and higher order thinking processes, and they deserve time, well-trained teachers, and resources reserved for any of the core subjects in the school curriculum. Dance is especially beneficial in providing an avenue for learning to the kinesthetic learner.

## Making Reform a Reality

I would like to share with you some thoughts about the Goals 2000 legislation, the arts, and how the arts can make Goals 2000 a reality in every state. One of the most beautiful things about this country is its diversity--in this country there's something for everyone. One of the best things about the arts is the diversity. The arts know no race, no religion, no creed; at the same time, the arts know all races, all religions, and all creeds.

When we stop and think about what is being asked of our schools in Goals 2000, it really isn't too much to ask. Simply that we provide a level playing field where children have the opportunity to compete equally in this world and learn to do so under safe and equal conditions.

We have all heard that studying the arts gives a person better workplace skills, greater self esteem, better problem-solving skills, and a host of other desired qualities. This can be true, but only if presented in a way that allows those qualities to grow once the seed has been planted. The national arts standards provide a resource for all schools to use to help encourage this process. Our standards are educationally sound, developmentally appropriate, and artistically challenging.

If each state would work toward the implementation of the arts standards, the effect would be dramatic. At what level? At their own level. It would be one success story that no one would have to tell the same way. Yes, it would probably cost money to have trained teachers, additional time, and proper resources, but the return on this investment would be one of the best you would ever have for your state.

Not every child who is exposed to dance or the other art forms will go on to tell stories like some we have heard today. But our hope is that each child will have the opportunity to try and make that decision for himself or herself.

We realize you have one contract to keep, but I'm asking that you make another. Make a contract with the children in this country, starting with the ones in your state, that they will have every opportunity to achieve the National Educational Goals and every opportunity to know the joy of the arts.

# Theater in Educational Reform

*By Barbara Salisbury Wills, Executive Director, American Alliance for Theatre and Education*

The American Alliance for Theater and Education (AATE) is a national association of teachers and theater artists who serve the needs of children and youth from pre-kindergarten through high school. Educational reform, based on Goals 2000, is of particular interest to us for a variety of reasons. As we all know, the arts are one of the core subjects listed in Goal 3. While the National Standards for Arts Education are very clear about defining the "arts" as four disciplines, we recognize the reality that the standards are voluntary and the plural "arts," as listed in Goal 3, could be interpreted to mean simply more than one art discipline, rather than all four. We think it is vital that theater and dance be included in the curriculum mix along with the more traditionally accepted music and visual arts. Theater is a collaborative art form with its own core of knowledge and skills, which are explicit in the standards. And, perhaps most important, the subject matter of theater is the human condition. As John Gassner said some years ago, "Drama is, in its totality. . .mankind grappling with the world, inner and outer, visible and invisible. . .It is no wonder then that it should tell us so much about ourselves." Because of its essence in human experience, and the fact that it is an art form that communicates visually, kinesthetically, orally, and aurally, theater quite naturally crosses curriculum boundaries into English, science, foreign languages, history, civics—all of the subject areas we deem important so that our young people will become productive, contributing members of a global society.

## The Benefits of Theater

While Goal 3 is the only national education goal that specifically mentions the arts, the arts can and should be seen as implicit in the other seven goals. I won't elaborate on each one here, but I would like to make three brief points that relate theater to the other goals. One, imaginative dramatic play, a precursor to theater, is a natural world for children. I doubt there is a person here who can't recall playing roles as a child—roles such as teacher, or Tarzan, or Batman and Robin, or pirates, or a whole host of other real or imagined characters. Dramatic play is one of the ways children learn about themselves and others as they organize their environments in imaginary play. It is to their advantage if that dramatic play is utilized to advance school readiness skills. Two, theater requires skills that are valued in the workplace—skills such as cooperation and collaboration, self-discipline, concentration, leading and following, imaging, problem solving, and decision making. Three, theater provides other ways to access knowledge and skills by tapping into multiple intelligences. Frequently, at-risk youth have difficulty processing information presented from only a linguistic or logical-mathematical point of view. By being involved in theater, those students often develop a real interest in the themes being investigated; they perform well and find they can be successful in the school environment—sometimes for the first time in their school careers.

There is a great deal of talk about the need to create partnerships if educational reform is to be successful. Because the membership of AATE includes educators and artists, we have a great deal of experience working in collaborative partnerships. We know about making connections. We know how schools and communities can work together. While it is true

that we do, indeed, stand to benefit greatly from educational reform that includes the arts, particularly theater, we think the flip side of the coin is also true. We have some expertise to offer those who are doing the planning. And we want very much to be included on the ground floor.

# APPENDIX: CONTACTS FOR FURTHER INFORMATION

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# *Through the Arts*

## PROCEEDINGS OF A SPECIAL HEARING ON ARTS AND EDUCATION REFORM IN THE STATES

*Transforming Education Through the Arts* contains the proceedings from a special NCSL hearing on the role of the arts in implementing the Goals 2000: Educate American Act and state education reform. It features testimony from 12 organizations, including the National Endowment for the Arts and the U.S. Department of Education, the Council for Chief State School Officers, and the National Assembly of State Arts Agencies.

*"The arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s—creativity, perseverance, a sense of standards, and above a striving for excellence."*

Richard Riley, Secretary, U.S. Department of Education

*"Goals 2000 is providing states and local schools with an unprecedented opportunity to support standards and assessment in the arts. Many of us as state education agency heads see Goals 2000 as a vehicle for supporting arts education in our respective states and across the schools of this nation."*

Alan D. Morgan, Chief State School Officer, New Mexico

*"Goals 2000 is a long-term education reform process. To succeed, this process will require the commitment and sustained efforts of a diverse cross-section of the community working together at the state and local level toward a major overhaul of the education system."*

Karen Evans, American Arts Alliance

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